# VI)F

to 1999 issues of American Artist

#### ACRYLIC

Long-Range Planning: Close-Up Painting, on David Peikon, by M. Stephen Doherty, Jan., pp. 50-55, 80-81.

Extraordinary Lives, on Cynda Valle, by Elizabeth Forst, July, pp. 48-55, 74.

#### ART HISTORY

The Ultimate Sargent Library, by M. Stephen Doherty, Apr., pp. 32-33.

Painting in the Snow—Then and Now, by

Stephen May, May, pp. 44-51.

Triumph of Diligence: The Art of Mary
Cassatt, by Stephen May, June, pp. 38-45,

How Sargent Made It Look Easy, on John Singer Sargent, by Jacqueline Ridge and Joyce H. Townsend, Aug., pp. 20-28,

Degas in America, by Stephen May, Sept., pp. 54-61, 81-83.

Picturing Old New England, by Joseph C. Skrapits, Nov., pp. 42-49.

#### BUSINESS

**Business & Professional Practices: Pricing** and Selling Portraits, by Pat Van Gelder, Apr., pp. 16-21.

Business & Professional Practices: Portrait Painting Today, by M. Stephen Doherty, Apr., pp. 22-31

**Business & Professional Practices: All** About Collectors, by Calvin J.

Goodman, May, pp. 20-24.

Business & Professional Practices: Artists and Clients First, by Karen Frankel, May, pp. 26-29.

Business & Professional Practices: How an Art Dealer Works, by Karen Frankel, June, pp. 20-23.

**Business & Professional Practices: Sorting** Out the Print Market, by Karen Raugust, July, pp. 18-23

**Business & Professional Practices: Making** Sales Through Exhibitions, by Linda S. Price, Aug., pp. 16-19.
The Watercolor Page: Profiting From

Commissions, by Jan Ford, Aug., pp. 42-

Business & Professional Practices: The Perspective From Both Sides: Artists Who Run Galleries, by Karen Frankel, Sept., pp. 22-26.

**Business & Professional Practices:** Entering Juried Exhibitions, by Linda S.

Price, Oct., pp. 30-31.

Business & Professional Practices: Selling Without Galleries, by Daniel Grant, Nov., pp. 20-24.

# COLORED PENCIL

Colored-Pencil Landscapes, on Don Pearson, by Peggy Arnez, Jan., pp. 44-49,

Nuts & Bolts: Accentuate the Positive, Accentuate the Negative, on Gail

Collier, by E. Lynne Moss, July, pp. 58-70.

Nuts & Bolts: Pop Art, on Steve Miller, by Sandra Angelo, Sept., pp. 70-76.

#### DRAWING

Radiant Forms on Mylar, on Steven Graber,

by M. Stephen Doherty, Jan., pp. 56-61.

Methods & Materials: Creating Contrasts With Conté Crayons, by Christopher Willard, Feb., pp. 10-14.

#### FIGURES

The Watercolor Page: Women of Substance, on Leslie Cates, by E. Lynne Moss, Jan., pp. 40-43, 78.

Triumph of Diligence: The Art of Mary Cassatt, by Stephen May, June, pp. 38-45, 73-74

Extraordinary Lives, on Cynda Valle, by Elizabeth Forst, July, pp. 48-55, 74. **Degas in America**, by Stephen May, Sept.,

pp. 54-61, 81-83.

Steven Levin: A Young Master in Minneapolis, by Terese Loeb Kreuzer, Sept., pp. 38-43.

Reflective Moments, on Annette Adrian Hanna, by Ruth Faulkner, Sept., pp.

#### LANDSCAPE

Landscapes of the Imagination, on Randall Exon, by Jeffrey Carr, Jan., pp.

The Pastel Page: Provence in Pastel, by Collin Fry and Jim Markle, Jan., pp.

Colored-Pencil Landscapes, on Don Pearson, by Peggy Arnez, Jan., pp. 44-49, 79-80

Making the Landscape Your Own: Dennis Doheny, by M. Stephen Doherty, Feb., pp. 18-2

The Well-Traveled Road: The Rural Landscapes of Linden Frederick, by Karen Frankel, Mar., pp. 28-33.

Making the Landscape Your Own: John

Cosby, by M. Stephen Doherty, May, pp.

Painting in the Snow-Then and Now,

by Stephen May, May, pp. 44-51.

Making the Landscape Your Own: Donald W. Demers, by M. Stephen Doherty, June, pp. 24-31, 73.

On Location in Malibu, on California Art Club, by Michael Zakian, Aug., pp. 34-41.

Urban Landscapes in Transition, on Grace Bentley-Scheck, by Ruthe Thompson, Aug., pp. 48-53, 74-76. Nuts & Bolts: A Bold Beginning, by Richard

McDaniel, Aug., pp. 60-68.

Making the Landscape Your Own: Brigitte Curt, by E. Lynne Moss, Sept., pp.

The Pastel Page: Simplify, Then Simplify Some More, on David Damm, by M.

Stephen Doherty, Sept., pp. 34-37.

The Drama of Detail, on Charles S. Jarboe, by Linda M. Gosman, Oct., pp. 32-39, 84.

Making the Landscape Your Own: Kate Palmer, by Jim Lynch, Nov., pp. 28-33.

## MISCELLANEOUS

Nuts & Bolts: John Stobart: Art Students' Benefactor, by E. Lynne Moss, Jan., pp.

Nuts & Bolts: Two Portrait Painters' Societies Offer Educational and Professional Opportunities, by M.

Stephen Doherty, Jan., pp. 74-77.

Methods & Materials: Transporting Your
Art, by Christopher Willard, Apr., pp. 10 - 15

Nuts & Bolts: Art in 40 Minutes, by Peggy Arenz, Apr., pp. 70-76.

Methods & Materials: Improving Your Home Studio, by Christopher Willard, May, pp. 10-14

100 Years of Studying Light & Color, on The Cape Cod School of Art, by Lois Griffel, June, pp. 52-57

Methods & Materials: How to Make a Group Studio Work for You, by Christoper Willard, Aug., pp. 12-15.

10 Finalists of the American Artist Floral Art Competition, on Francesca Anderson, Jack Brown, Donald W. Demers, Ellen Hutchinson, Billy Morrow Jackson, Judy Jones, Pamela Larsson, Robert MacPherson, Pico "Angel" Reinoso, and Timothy R. Thies, Oct., pp. 22-29.

Methods & Materials: Exceptional Surfaces, by Christopher Willard, Nov., pp. 14-18.

#### OIL

Landscapes of the Imagination, on Randall Exon, by Jeffrey Carr, Jan., pp. 18-25.

Measured Excellence, on Colin Berry, by Andrew Jay Svedlow, Jan., pp. 32-39. Making the Landscape Your Own: Dennis

Doheny, by M. Stephen Doherty, Feb., pp. 18-25

A Moment of Truth, on Kim English, by Bonnie Iris, Feb., pp. 26-33. Sculptural Still Lifes, on Karen Kaysen, by

E. Lynne Moss, Feb., pp. 34-39, 72. A Modern Renaissance Man, on Federico

Castelluccio, by Pat Van Gelder, Feb., pp. 40-45, 74 Scenes That Trigger Emotional

Responses, on Joseph Lorusso, by M. Stephen Doherty, Feb., pp. 64-70. The Well-Traveled Road: The Rural

Landscapes of Linden Frederick, by Karen Frankel, Mar., pp. 28-33.

Jack Beal's Portraits of Life, by M. Stephen

Doherty, Apr., pp. 34-41.

Portraits: Meaning Beyond Identity, by

Will Wilson, Apr., pp. 42-45.

Burton Silverman and the Importance of

Preliminary Studies, by John de la Vega,

Apr., pp. 46-51, 79.

Making the Landscape Your Own: John Cosby, by M. Stephen Doherty, May, pp.

In Praise of Paint, on Christoper Pierce, by M. Stephen Doherty, May, pp. 58-63, 81. Making the Landscape Your Own: Donald

W. Demers, by M. Stephen Doherty, June, pp. 24-31, 73.

Man With a Muse, on Timothy S. Solliday, by Michael J. Burlingham, July, pp. 24-31.

A Transient Reality: The Paintings of Michael Chapman, by E. Lynne Moss, July, pp. 38-43, 72-73.

Extraordinary Lives, on Cynda Valle, by Elizabeth Forst, July, pp. 48-55, 74. A Realist Coup, on The Paint Group, by E.

Lynne Moss, Sept., pp. 18-21

Making the Landscape Your Own: Brigitte Curt, by E. Lynne Moss, Sept., pp. 28-33, 81.

Steven Levin: A Young Master in Minneapolis, by Terese Loeb Kreuzer, Sept., pp. 38-43.

Reflective Moments, on Annette Adrian Hanna, by Ruth Faulkner, Sept., pp. 48-53.

Degas in America, by Stephen May, Sept., op. 54-61, 81-83

The Drama of Detail, on Charles S. Jarboe. by Linda M. Gosman, Oct., pp. 32-39, 84 Out of Africa, on John Banovich, by Michael

J. Burlingham, Oct., pp. 44-49, 85-88. Mastering Design, on Morgan Samuel Price,

by Michael P. Kinch, Oct., pp. 56-61.

Making the Landscape Your Own: Kate Palmer, by Jim Lynch, Nov., pp. 28-33. Still Lifes of the Sublime, on Kyle James

Stevens, by Linda M. Gosman, Nov., pp.

Nuts & Bolts: Painting From Photographs, on C.W. Mundy, by Karen Raugust, Nov., pp. 70-78.

Methods & Materials: Using Pastel Supports, by Christopher Willard, Jan., pp. 10-13

The Pastel Page: Provence in Pastel, by Collin Fry and Jim Markle, Jan., pp. 26-31.

The Pastel Page: The Photographic Sketchbook, by Lynn Newman, Feb., pp.

A Clear Vision, on Jane Lund, by Bill Creevy, Mar., pp. 20-27, 69

The Pastel Page: Lights, Poses, Portraits, by Perrin Sparks, Mar., pp. 34-39.
The Pastel Page: The Secret Pleasures of Pastel Portraits, by Wende Caporale, Apr., pp. 52-57, 80.

The Pastel Page: Crosshatching: An Old Idea Made New, on Elizabeth Apgar-Smith, by E. Lynne Moss, May, pp.

The Pastel Page: Art and Healing, on Terry Pappas, by Lisa Sklar, June, pp. 32-37.

The Pastel Page: Scottish Caravans, Castles, and Critiques, by Urania Christy Tarbet, July, pp. 32-37.

The Pastel Page: Symbolic Gestures, on Sally Strand, by Georgina Keenan, Aug., pp. 30-33, 72-

Nuts & Bolts: A Bold Beginning, by Richard McDaniel, Aug., pp. 60-68. The Pastel Page: Simplify, Then

Simplify Some More, on David Damm, by M. Stephen Doherty, Sept., pp.

34-37

Reflective Moments, on Annette Adrian Hanna, by Ruth Faulkner, Sept., pp. 48-53.

The Pastel Page: Contrasts in Nature, on Carl Forslund, by Collin Fry, Oct., pp. 50-

The Pastel Page: Where the Past and Present Meet, on Sheldon Tapley, by Bill Creevy, Nov., pp. 36-41.

#### PORTRAITURE

A Clear Vision, on Jane Lund, by Bill Creevy, Mar., pp. 20-27, 69. The Pastel Page: Lights, Poses, Portraits, by

Perrin Sparks, Mar., pp. 34-39.

**Business & Professional Practices: Pricing** and Selling Portraits, by Pat Van Gelder, Apr., pp. 16-21.

Business & Professional Practices: Portrait Painting Today, by M. Stephen Doherty, Apr., pp. 22-31. Jack Beal's Portraits of Life, by M. Stephen

Doherty, Apr., pp. 34-41

Portraits: Meaning Beyond Identity, by

Will Wilson, Apr., pp. 42-45.

Burton Silverman and the Importance of Preliminary Studies, by John de la Vega, Apr., pp. 46-51, 79.

The Pastel Page: The Secret Pleasures of Pastel Portraits, by Wende Caporale, Apr., pp. 52-57, 80.

Reflective Moments, on Annette Adrian Hanna, by Ruth Faulkner, Sept., pp.

Nuts & Bolts: Pop Art, on Steve Miller, by Sandra Angelo, Sept., pp. 70-76.

#### PRINTMAKING

Woodcuts by Gillyin Gatto, by Eunice Agar, Mar., pp. 40-43

Urban Landscapes in Transition, on Grace Bentley-Scheck, by Ruthe Thompson, Aug., pp. 48-53, 74-76. Methods & Materials: Block Printing

Made Easy, by Christopher Willard, Sept., pp. 10-16.

Nuts & Bolts: White-Line Printmaking, on Joseph Vorgity, by M. Stephen Doherty, Oct., pp. 76-82.

### STILL LIFE

Measured Excellence, on Colin Berry, by Andrew Jay Svedlow, Jan., pp. 32-39.

Sculptural Still Lifes, on Karen Kaysen, by E. Lynne Moss, Feb., pp. 34-39, 72.

A Clear Vision, on Jane Lund, by Bill Creevy, Mar., pp. 20-27, 69. The Watercolor Page: Still Lifes and

Sunlight, on Liz Donovan, by Michael P. Kinch, Apr., pp. 58-61, 81.

In Praise of Paint, on Christoper Pierce, by M. Stephen Doherty, May, pp. 58-63, 81

Nuts & Bolts: Accentuate the Positive, Accentuate the Negative, on Gail Collier, by E. Lynne Moss, July, pp.

A Realist Coup, on The Paint Group, by E. Lynne Moss, Sept., pp. 18-21.

Steven Levin: A Young Master in Minneapolis, by Terese Loeb Kreuzer, Sept., pp. 38-43.

The Pastel Page: Where the Past and Present Meet, on Sheldon Tapley, by Bill

Creevy, Nov., pp. 36-41.
Still Lifes of the Sublime, on Kyle James Stevens, by Linda M. Gosman, Nov., pp. 56-61.

#### TECHNICAL

Methods & Materials: Using Pastel Supports, by Christopher Willard, Jan., pp. 10-13.

Nuts & Bolts: It's in the Eyes, by E. Lynne Moss, Jan., pp. 64

Methods & Materials: Painting From Photographs, by Christopher Willard, Mar., pp. 12-18.

Nuts & Bolts: The Natural Way of Looking, Part I, by Phil Sandusky and Lee Zimmerman, May, pp. 70 - 78

Nuts & Bolts: The Natural Way of Looking, Part 2, by Phil Sandusky and Lee Zimmerman, June, pp. 60-64

Methods & Materials: Creating Color Harmony, by Christopher Willard, June, pp. 14-18

Methods & Materials: Using Studies to Build a Painting, by Christopher Willard, July, pp. 12-16.

Methods & Materials: Make a Big Impression With Impressionist Techniques, by Christopher Willard,

Oct., pp. 18-21.

Nuts & Bolts: Painting From Photographs, on C.W. Mundy, by Karen Raugust, Nov., pp. 70-78.

#### TRAVEL

The Pastel Page: Provence in Pastel, by Collin Fry and Jim Markle, Jan., pp.

Nuts & Bolts: The French Canadian Connection, by Louise Grieger, Mar., pp. 56-66.

The Pastel Page: Scottish Caravans, Castles, and Critiques, by Urania Christy Tarbet, July, pp. 32-37. Degas in America, by Stephen May, Sept.,

pp. 54-61, 81-83.

Nuts & Bolts: Painting From Photographs, on C.W. Mundy, by Karen Raugust, Nov., pp. 70-78.

#### WATERCOLOR

The Watercolor Page: Women of Substance, on Leslie Cates, by E. Lynne

Moss, Jan., pp. 40-43, 78.

The Watercolor Page: Composing Water Scenes, by Christine Lashley, Feb., pp.

The Watercolor Page: Sketching on Location, by Daryl Bryant, Mar., pp.

The Watercolor Page: Still Lifes and Sunlight, on Liz Donovan, by Michael P. Kinch, Apr., pp. 58-61, 81. The Watercolor Page: Pieces of the Past,

on Barbara Pitts, by Georgina Keenan, May, pp. 52-5

The Watercolor Page: Bright Colors, Big City, on Ruth Newquist, by Georgina Keenan, June, pp. 46-51.

The Watercolor Page: Pouring It On, by Jan Fabian Wallake, July, pp. 44-47.

The Watercolor Page: Profiting From

Commissions, by Jan Ford, Aug., pp. 42-The Watercolor Page: Bridging Reality

and Imagination, by Robert E. Heyer, Sept., pp. 44-47.

The Watercolor Page: Learn to Let Go, by Marciano Martinez, Oct., pp. 40-43

The Watercolor Page: High-Tech and High Emotion, on Donna Barnes Roberts, by M. Stephen Doherty, Nov., pp. 50-55.

